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of the play in question. There are places, also, where a sharper distinction might be drawn between established facts and unsupported hypotheses. For example, the identification of *The Sun's Darling* in its original form with the lost *Phaeton* is simply a plausible guess, and the chronological position of *The Sun's Darling*, depending on this, is likewise guesswork.

After all reservations have been made, Miss Hunt's book remains a thoroughly creditable piece of work. It represents conscientious, intelligent, and exceedingly thorough research, and research wisely directed to meet a real need. Modern scholarship would find use for similar treatments of several other Elizabethans. It must be remembered, however, that Miss Hunt's method of studying an author's personality through his literary remains is one which can easily be abused. It works well in the case of Dekker, who wore his heart on his sleeve; but we fear it has already led to some false scholarship regarding Shakespeare, and it might easily prove misleading in the case of some other writers.

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THE RIDDLES OF THE EXETER BOOK. Edited with Introduction, notes, and glossary, by Frederick Tupper, Jr. Albion Series. Ginn & Co., 1910.

It is of course impossible, in view of the rapid progress which is constantly being made in our knowledge of early literature, to speak of any edition of an Anglo-Saxon text as definitive, but if that term may ever be used with propriety, the present volume will furnish the occasion. Even in these days of minute scholarship, so elaborate and searching a review of all the aspects of a given problem is unusual. At the same time, the volume is noteworthy for the breadth of its outlook; the editor has not allowed a mass of details to confuse the larger issues. This is particularly necessary in treating the Anglo-Saxon Riddles, which must be studied in connection with literary and popular tradition. Much industrious work, like Friedreich's *Geschichte des Rätsels*, for example, suffers from lack of a comparative method, and from neglect of careful classification. Ingenious and attractive conjectures are sometimes shown to be fallacious when the evidence of other riddle-literature is brought to bear upon them. So Blackburn's rather plausible theory that Riddle 61 is really a lyric, forming, with the so-called *Husband's Message*, a single poem, loses all its force when it is observed that the piece falls in with literary riddle-tradition, and that there is a close

parallel in the enigmas of Symphosius. While no problem has appeared to Professor Tupper too specialized for careful investigation, the present volume is very far from being a pedantic collection of details. Common sense and independence of judgment are everywhere visible. In pronouncing upon so many difficult problems, critics will of course often dissent. Many of these problems are, indeed, practically insoluble. Subsequent investigation will no doubt modify some of the editor's conclusions. But it may be safely said that the volume will long be indispensable to every worker in Anglo-Saxon poetry, and that it will be regarded as one of the most creditable achievements of American scholarship.

The introduction begins with a review of the history of the comparative study of riddles, and a discussion of their classification and definition. The Exeter Book presents an interesting combination of popular and bookish matter. Its riddles "teem with popular elements and motives, but they are almost without exception literary enigmas from the hand of an artist." The puzzling distribution of a given riddle-idea among widely separated peoples raises the same questions as the curious similarity in folk-tales, over which so much ink has been spilt in recent years. The rather conscious technic characteristic of Anglo-Saxon verse contrasts strangely with the rustic coarseness of many of these pieces. We can forgive a little of the salt, perhaps, when we recollect how lacking in flavor Early English verse sometimes is. While rightly recognizing the importance of these popular elements, Professor Tupper is forced by the nature of the evidence to discuss at greater length analogs of a literary character,—in Symphosius, Tatwine, Eusebius, Boniface, in the Berne and Lorsch collections, and in the pseudo-Bede tradition. Yet the editor is no friend of a method like Prehn's, which assigns to nearly every Anglo-Saxon riddle a Latin prototype. He disbelieves in the dependence of the Exeter Book collection upon Tatwine and Eusebius. On the other hand, he naturally devotes to Symphosius and Aldhelm very careful consideration.

To whom are we indebted for these Exeter Book riddles? The editor thinks them "homogeneous in their artistry", and asserts that "the burden of proof rests not upon him who argues for unity of authorship, since every precedent and presumption are in his favor, but upon him who champions diversity of origin." He thinks it "fairly certain that they are products of the North." That they were composed at the beginning of the eighth century is "an interesting surmise, unsustained by proof." Professor Tupper pronounces the so-called First Riddle, rechristened by Professor Schofield

*Signy's Lament*, "unquestionably a lyrical monolog", and believes that "all evidence of the least value" speaks against his (Cynewulf's) claim to have written the Exeter Book collection. The judgment he has since reversed, in a striking article in *Modern Language Notes* (Dec., 1910) in which he asserts that the First Riddle presents in disguise the name Cynewulf, and that consequently the riddles which follow are to be ascribed to that author. With this view the present writer is unable to concur, believing Professor Tupper's position in the book under discussion to be sounder than that in the later article. To do his argument for the solution of the First Riddle justice, however, would require more space than a brief review, and since the volume now under discussion expressly avoids analysis of this poem, a criticism of the editor's subsequent work does not seem at present in order. Those who dissent from the conclusions upheld in the article referred to should remember that their sponsor is speaking from a knowledge of riddle-literature equalled by few living scholars, that this puzzling piece does stand at the beginning of the Exeter riddles, and that it was undoubtedly a habit of the riddle-makers to preface a collection of this sort with an enigma concealing the name of the writer.

Certainty is difficult of attainment in the solution of the riddles which follow. Professor Tupper pays deserved tribute to Franz Dietrich, who "unlocked the treasure-gates of nearly all the riddles", weighing each enigma "not as a scholar in his study, but as a man among men of naive minds." Since Dietrich's day many a riddle-guesser has had his shot at these elusive problems, but relatively few solutions have been added which can be regarded as final. Certainty is indeed, in the nature of the case, frequently impossible. Professor Tupper has already shown, in a contribution to a periodical publication, that popular wit often contrives different solutions of the same motive, while the aim of the riddle-maker to mislead often effectually closes the door to the real unravelling of a puzzle. A useful index of solutions at the end of the book gives the key-word alphabetically, with the riddle-number opposite. It would have been convenient if the editor had also supplied an index registering under each riddle the various suggested solutions, with an indication of the one which appears most convincing. Such information may of course be readily gathered from the notes; it would merely be a convenience to have it in tabular form.

Not the least interesting section of the present volume deals with the form and structure of the Exeter Book riddles. "Art-riddles with a large alloy of popular elements", they are

far superior to the Anglo-Latin enigmas. In their feeling for nature, in their vivid pictures of the every day life of the Anglo-Saxons, both high and low, in their broad human interest, in their rapid movement, these poems have great literary and social significance. Although the riddles are preeminently heathen in temper, religious interests are duly represented. Marked kinship with the bulk of Anglo-Saxon verse is revealed in the prevalence of the narrative over the descriptive element, and in the presence of such themes as the lyric regret for a state of things which has passed away. The brief section in which these matters are reviewed is full of suggestiveness for the student of Anglo-Saxon literature. The Introduction closes with a discussion of the manuscript and a full bibliography.

The body of text itself is of course not large. In the present edition it occupies sixty-seven pages,—including full textual variants. Nearly three times as much space is occupied by the Notes, which are, as is to be desired, very complete. The volume is rounded out by a glossary. Those who have used the Albion Series will have found its glossaries among its greatest service to practical scholarship. The binding, uniform in general style with the earlier volumes of the series, forms an attractive exterior for one of the most important and scholarly editions of an Anglo-Saxon text which have appeared for many years.

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